"Nobody tells this to people who are beginners, I wish someone told me. All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple years you make stuff, it's just not that good. It's trying to be good, it has potential, but it's not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase, they quit. Most people I know who do interesting, creative work went through years of this. We know our work doesn't have this special thing that we want it to have. We all go through this. And if you are just starting out or you are still in this phase, you gotta know its normal and the most important thing you can do is do a lot of work. Put yourself on a deadline so that every week you will finish one story. It is only by going through a volume of work that you will close that gap, and your work will be as good as your ambitions. And I took longer to figure out how to do this than anyone I've ever met. It's gonna take awhile. It's normal to take awhile. You've just gotta fight your way through." — Ira Glass

GRAD I I FALL 2016 **NICK ROCK** nickrock@bu.edu **YAEL ORT-DINOOR** yaelod@bu.edu

GRAD II FALL STUDIO

Design is as much about process, critical thinking and social responsibility as it is about aesthetics and form. Projects, clients' needs, the field of graphic design, are all constantly and rapidly changing. Changes can happen across disciplines or from one medium to another; how we as designers adapt to those changes, employing traditional design techniques and using the newest technology, is about more than aesthetics and form. It is about practicing a process of research and discovery that can solve design problems no matter how content, technology, and styles change over time.

Grad ll Fall semester will introduce opportunities to explore forms of inquiry and research, leading to broad experimentation with one's creative process from concept through final product. The following weeks are anchored in identifying problems, conducting research along constant intensive making. You are expected to build on former experiences and delve into unfamiliar territories.

The main goal is to develop and use inquiry and research as catalysts for the creative process. Make sure to constantly ask yourself (and others) questions while responding with design experiments along the process.

This course will enables investigation. Strive to consider how each experiment serves to develop who you are as a designer while examining what constitutes a context for your critical thinking and creative process as a designer.

The studio acts as a lab for testing hypotheses and revealing new discoveries. Serve as a contributor within the studio. Participate beyond your own process: be engaged to share a point of view, ask questions and think out loud. A conversation is essential in driving any creative endeavor.

COURSE OBJECTIVES

1. form making: sophisticate the making and use of form
2. interrelationship: identify how concept and form relate to each other
3. authorship: generate and develop methodologies to curate content
4. constraints: develop, test and apply your own set of rules to define solutions
5. vocabulary: explore how to objectively discuss your own creative process and offer peer critique
6. designer's voice: critically consider what forms your point of view. Use class readings, personal writing and explore beyond the classroom.

This semester is essentially preparation for you all to be able to move on to your thesis. This studio will be challenging and demanding but also, I hope, rewarding. There will be a lot of work, sometimes at the same time, because this is how it is when you work as a professional designer. Projects don't begin and end neatly on very specific deadlines. Deliverables and expectations are often not easily defined and open ended as it is the designers job to define these things in order to solve the problem.

When you work on your thesis it will be like an independent study. You will come up with a concept for a project generate content, define deliverables etc. It is sometimes a hard jump to make, from doing more rigid and structured work, so your projects this semester are designed to bridge that divide. I will be helping you move into more open ended spaces, to continue to learn how to interpret and filter. We will be discussing inspiration, and how to find it, gather it and use it to fuel your process.

PROCESS & RESEARCH

This semester marks the beginning of your thesis research which means, start gathering and collecting anything you think is moving or inspirational or that you just think is cool. Setup a method for doing this. You may use any tool or method you like to collect and document, however it needs to be something you can easily present to the group. In the past students have chose to use Pinterest, Tumblr, Evernote, Dropbox, iPhoto, a folder on your desktop, an envelope, a shoebox ... it's up to you.

ASSIGNMENTS

1 EXTREME SCALE

Description: Design something in an extreme scale.
Objective: develop content, parameters and form as a response to a concise brief.

2 THIS AMERICAN LIFE

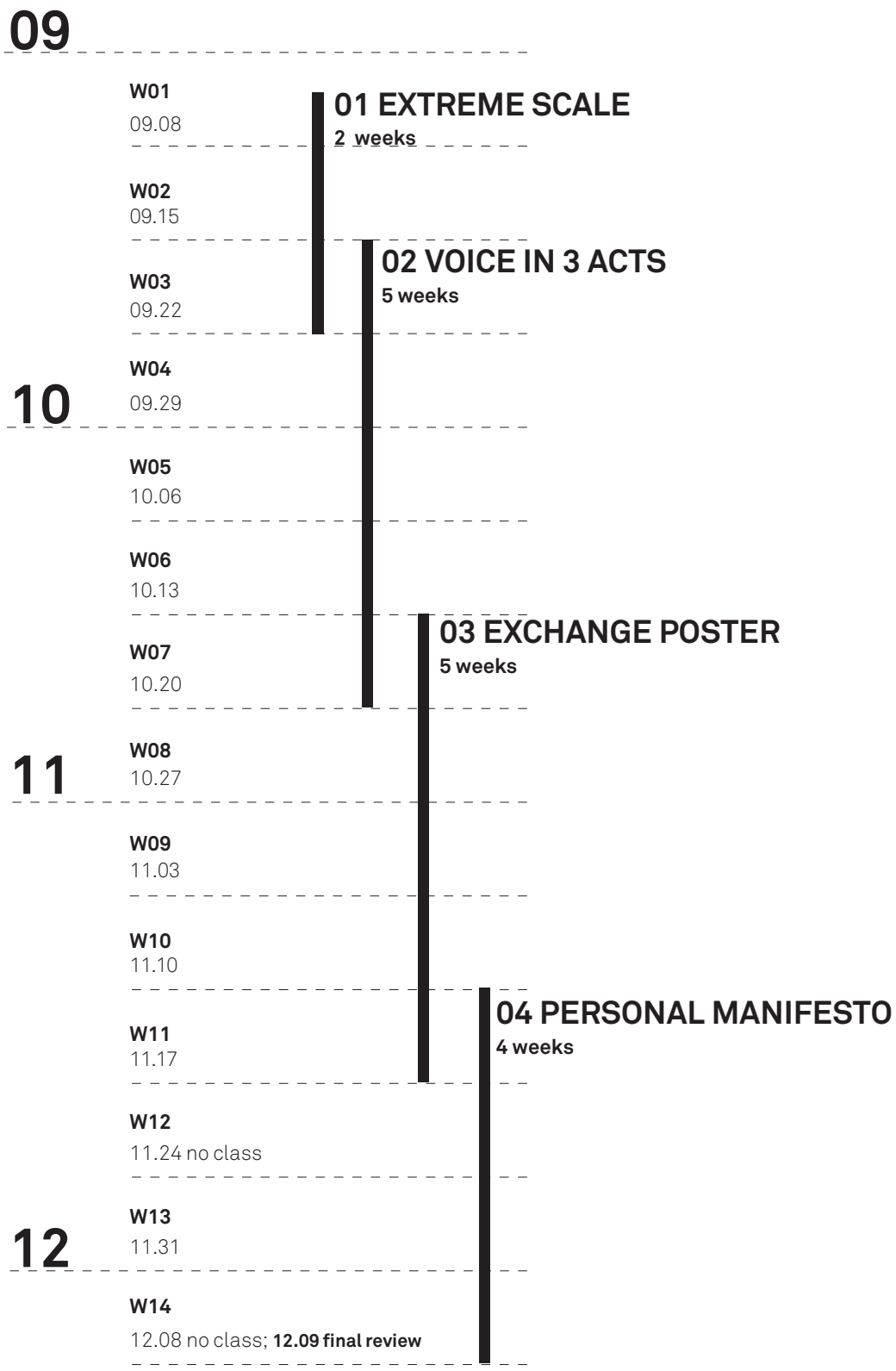
Description: Approach content from 3 different perspectives and forms.
Objective: Learn how to interpret content in order to generate new content while understanding the power of context and form in communication

3 EXCHANGE POSTER

Description: Design through a filter of perspective. Adapt to shifting conditions.
Objective: Learn how to design and plan for the interpretation of content
and changing parameters

4 PERSONAL MANIFESTO

Description: Compare Bruce Mau's Incomplete Manifesto for Growth (operation plans) with speculative design FAQ's (utopian solutions). Develop a written response to reflect a personal philosophy or set of beliefs that matter to you as a designer. Use the personal manifesto to launch a design process.
Objective: use a personal point of view as brief toward a design project.


09
W01
09.08
01 EXTREME SCALE
2 weeks
W02
09.15
02 VOICE IN 3 ACTS
5 weeks
W03
09.22
W04
10
09.29
W05
10.06
W06
10.13
03 EXCHANGE POSTER
5 weeks
W07
10.20
W08
11
10.27
W09
11.03
W10
11.10
04 PERSONAL MANIFESTO
4 weeks
W11
11.17
W12
11.24 no class
W13
12
11.31
W14
12.08 no class; 12.09 final review

OFFICE HOURS

Nick: Mon / Wed 12-2 / Thurs 12-1 by appointment
Yael: Mon / Wed / Thurs 12–1

SCHEDULE

W1 Sep 08
Intro presentation: context — objectives, expectations, course 'rules'.
Intro: Extreme Scale Sep 08–22

W2 Sep 15
Extreme scale: be prepared to share how your idea of extreme scale relates to form, content and context.

W3 Sep 22
Due: Extreme Scale
Intro: Voice, in 3 Acts Sep 22–Oct 20

W4 Sep 29
T.A.L: concept small groups

W5 Oct 06
T.A.L: process and group review

W6 Oct 13
Intro: Exchange Poster Oct 13–Nov 24

W7 Oct 20
Due: Voice, in 3 Acts
Exchange poster: concept + round 1

W8 Oct 27
Due: Exchange Poster #1

W09 Nov 03
Round 2: process
Intro: Personal Manifesto Nov 17– final review

W10 Nov 10
Due: Exchange Poster #2
Personal Manifesto: share written piece

W11 Nov 17
Personal Manifesto: concept

W12 Nov 24 (no class — thanksgiving break)

W13 Dec 01
Personal Manifesto: review extension / response project

STUDENT LEARNING OUTCOMES

	LEVEL 1 UNSATISFACTORY	**LEVEL 2** COMPETENT	**LEVEL 3** ACCOMPLISHED
PROCESS	student struggles with defining problems, researching, generating ideas and / or developing concepts student fails to participate in critiques student doesn't employ any method of documentation of work student fails to demonstrate research as part of the design process student rarely uses research to develop content and ideas student struggles to meet deadlines student does not set goals or is unable to achieve stated goals student struggles to balance workload	student is able to define a problem, employ methods, develop concepts, research and develop concepts student participates in critiques and is able to document work student understands the value of thorough research in a graphic design process and is able to employ research into their design process student understands value of goal setting student is able to meet deadlines student satisfactorily balances workload	student shows thorough understanding of a graphic design studio process; is able to define a problem, employ methods of research and idea generation, develop concepts, critiques and documents work as a way of developing smart, informed and carefully considered solutions to design problems student understands the value of thorough research in a graphic design process and consistently explores a variety of methods of gathering, collecting and documenting as a way of developing content and ideas student manages time efficiently, sets and achieves goals and deadlines and is able to confidently balance a full studio workload
MASTER KEY PRINCIPLES	student has a basic understanding of the fundamentals and principles of typography and layout as a way of communicating visual and written messages and demonstrates these skills regularly in assigned projects	student understands and applies fundamentals and principles of typography and layout as a way of communicating visual and written messages and experiments to explore these skills regularly in assigned projects	student has an advanced understanding of the fundamentals and principles of typography and layout as a way of communicating visual and written messages and is able to employ these skills in inventive ways
AUTHORSHIP	student struggles to generate, curate or develop their own content for assigned projects	student is able to author and curate their own content for assigned projects student is able to use and understand many tools, media and forms of communication	student understands the role of the graphic designer in professional practice and the ability of the designer to help define, shape and also author the content of the work they create
DESIGN AGILITY	student has limited grasp of tools and media student is unable or has difficulty choosing appropriate technology, media or tool to successfully complete a design project.	student explores problems through more than one form of media student is frequently able to choose appropriate mode of technology and media to succesfully complete their design solution	student is able to author and curate their own content for assigned projects student exhibits a broad understanding of tools, services and a full range of media and forms of communication by exploring problems using print, interactive, spatial and experiential, web, interactive, static and dynamic. student is able to choose appropriate mode of technology and media to successfully complete their design solution
HISTORY & CONTEXT	student struggles to recall or identify major moments, works, and figures in design history	student is aware of major moments in design history and is able to recognize some major works and figures as well as some currently practicing designers	student is able to identify and reference major moments in design history, major and important figures in design history, and currently practicing designers. student is able to cross reference and make connections across history
PROFESSIONALISM	student has limited understanding of the vocabulary of the graphic design field and little to no understanding of related fields. student unable to, or has difficulty presenting ideas in front of a group student is unable to, or has difficulty expressing ideas in writing	student has a basic understanding of vocabulary of the graphic design field and its related fields such as print production, web development and video production student competently expresses ideas visually and verbally when presenting in front of a group and writing ideas and statements	student has mastered and is fluent in the vocabulary of the graphic design field and its related fields such as print production, web development and video production student has strong visual and verbal communication skills speaking in front of a group, critiquing work, writing project statements and descriptions. student leverages design skills to enhance writing and presentation skill student communicates with the highest level of form and respect in person and digitally

01EXTREME SCALE

W14 Dec 09
Final Review

02 VOICE, IN 3 ACTS

> There's a theme to each episode of This American Life, and a variety of stories on that theme. Most of the stories are journalism, with an occasional comedy routine or essay. There's lots more to the show, but it's sort of hard to describe.

I would like you to search through the favorites section of this American life website. Only search through the favorites—short list http://www.thisamericanlife.org/favorites and the favorites — other favorites sections http://www.thisamericanlife.org/favorites/other-favorites . This will give you a focused set of shows but still offering you a variety of content.

Listen to lots of the shows, and pick one that you like the most, that you relate to, or that you find most interesting.

This episode will be the foundation for this assignment. For this assignment you will be making three different projects. Each project must be inspired by your chosen episode of This American Life

A. You must make a printed thing (poster, book, etc)

B. You must make a digital thing (web, video, motion etc)

C. Make anything you want

 NICK ROCK nickrock@bu.edu **YAEL ORT-DINOOR** yaelod@bu.edu

03EXCHANGE POSTER

04PERSONAL MANIFESTO

noun \man·i·fes·to\
Manifesto: a written statement publicly declaring intentions, motives, goals or views of the writer or a group.

Develop a written text to reflect a personal philosophy or set of beliefs that matter to you as a designer. Use your own manifesto to launch a design process.

OBJECTIVE AND OUTCOMES
For this assignment you will generate a proposed framework to articulate what it is you find of importance at this point in time. You are required to use a personal point of view to structure the brief toward a design project. This is a process of inquiry about the things you value or care to carry with you both as an individual and a designer.

PROCESS / SCHEDULE
11.03 Presentation and class discussion
1. Read and compare both assigned texts: Bruce Mau's Incomplete Manifesto for Growth (operation plans) with speculative design FAQ's (utopian solutions). While each text offers a different point of view both serve a framework for creative processes.

2. Research other manifestos. Explore outside and beyond design!
What is it that turns a few sentences into a manifesto?

3. Write 8–10 statements to share a personal manifesto.
Form a collection of opinions to support a theme or an idea.

11.10 Present a typographic version of your manifesto
Concept: Use the manifesto to create a piece as a reflection of or an extension to the written text. Consider how metaphors serve applying written ideas into a new medium. Who are you designing for?

11.17 Class review

11.23 no class

12.01 Final due